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as the Queen of Sheba and the ladies of her retinue; the doctors of the church, particularly St. Jerome, closely resemble King Solomon and the bearded men behind him; and in both pictures there is the same suggestion of daintiness and naiveté. Boccati's later work, such as the Madonna enthroned under an architectural canopy, amidst singing angels, in the Perugia Gallery, or the altarpiece at Budapest, shows even more pronounced correspondences to the present picture. The Cupid on the back of the salver offers a further confirmation of the identity of the painter, as the same child appears with slight variations in all the known pictures by Boccati.

In thanking Mrs. Fitz for this gift the Committee on the Museum adopted the following minute: "Again the Committee on the Museum has to express its appreciation and gratitude to Mrs. Walter Scott Fitz. The picture attributed to Giovanni Boccati da Camerino which she has recently given to the Museum is certainly one of the most interesting and one of the most beautiful in its possession. It is a picture which will give satisfaction to all lovers of good painting and pleasure to every one who sees it. The Committee is reminded how poor the Museum would be were it not for the generosity of its friends."

### Gift of Denman Waldo Ross

AT the meeting of the Committee on the Museum, March 1, 1917, Dr. Ross announced his gift of all objects lent by him to the Museum, and it was

*Voted:* That the Trustees of the Museum of Fine Arts desire to express their gratitude to Dr. Denman Waldo Ross for his gift of all objects of art loaned by him to the Museum and held by it on February 15, 1917, and to assure him of their deep appreciation of his generosity and of the importance of his gift.

#### *Chinese and Japanese Department*

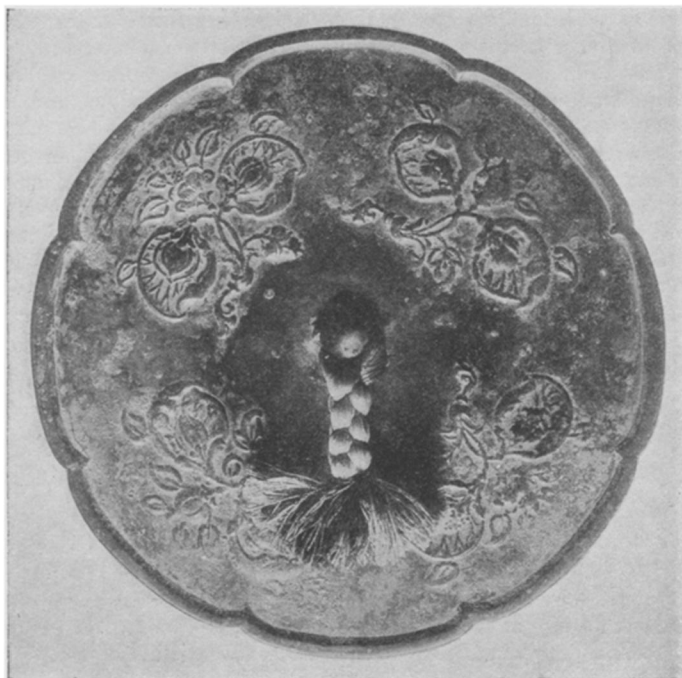
Dr. Ross's gift to the Museum in this field includes:

88 Chinese paintings  
31 Japanese paintings  
3 Tibetan paintings  
4 pieces of stone sculpture  
39 bronzes  
44 sword guards

11 pieces of metal-work  
8 stone objects  
51 porcelains  
74 pieces of pottery  
14 jades  
13 lacquer objects  
14 pieces of furniture  
24 other objects  
4 examples of calligraphy  
11 books



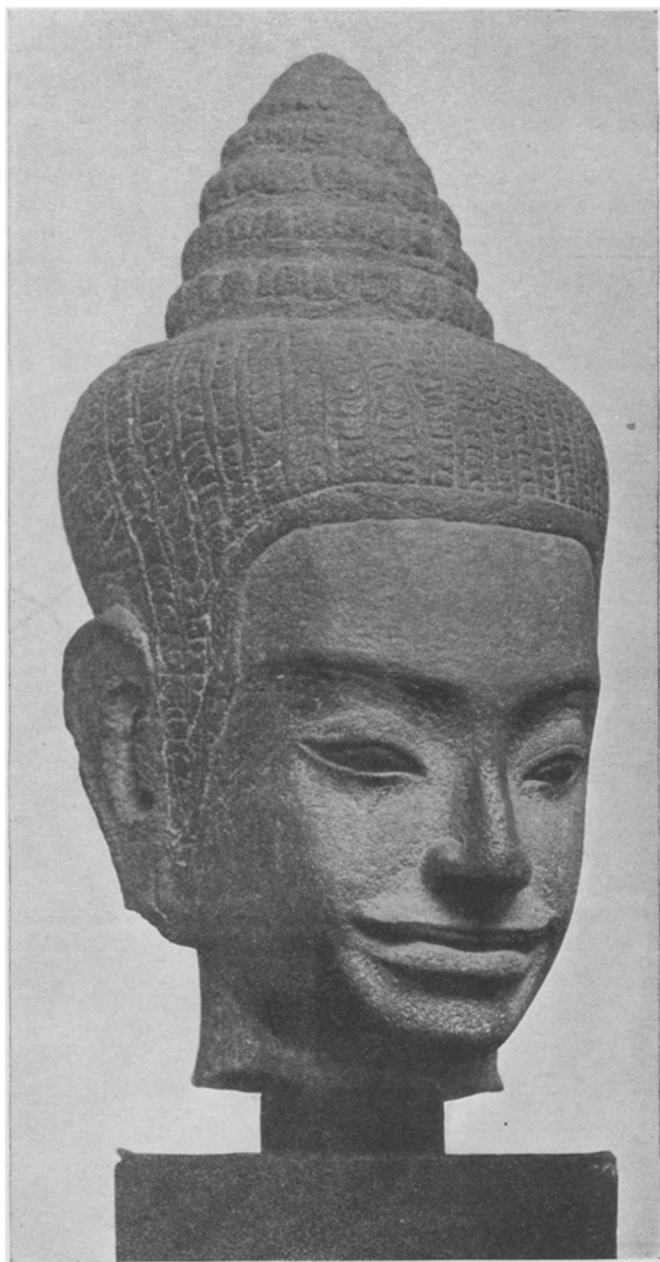
*Chinese Bronze i, or cup used in ancestral temples. Patina smooth metallic green-black with slight incrustations of green. Probably made in the Chou dynasty. Height, .170 m.*



*Chinese Mirror, of "white" bronze. Patina metallic black with some incrustations of earth. T'ang dynasty. Diam., .183 m.*



*Chinese Pottery Bowl of the Ting variety. T'ang dynasty. Diam., .225 m.*



*Head of a Buddha*  
*Stone sculpture, Cambodian, circa 1200. Height, .358 m.*



*A Man Trying to Catch a Horse*

*Chinese, Sung period*

*Painted in ink and faint colors on silk. The writing purports to be by the Emperor Hui Tsung (1082-1135) and attributes the painting to Hao Ch'êng (early thirteenth century)*

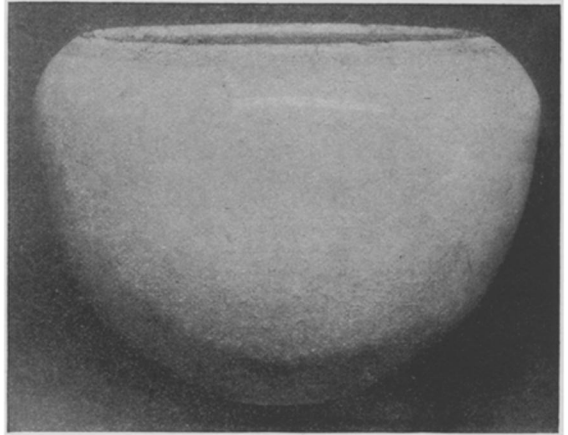


*Part of a Landscape Scroll*

*Chinese, Ming period, fifteenth century*



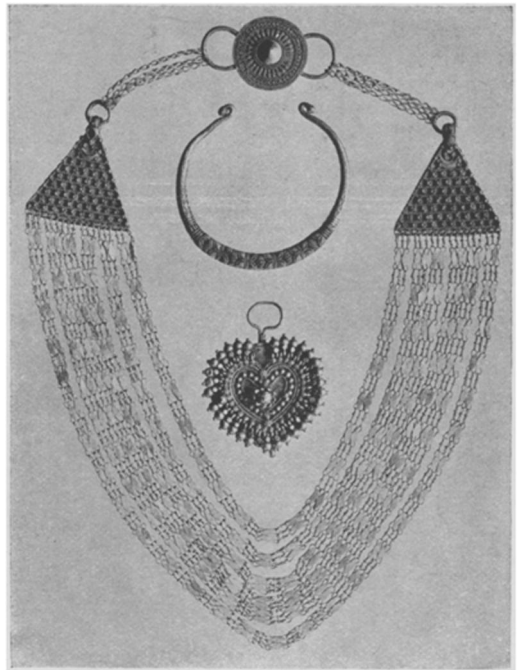
*The Buddha Śākya-muni in an attitude of benediction  
Chinese, late fourteenth century*



*Chinese Porcelain Bowl glazed in a thin delicate bluish  
tone reserved from the rim and crackled obscurely  
and unevenly. Made probably before the  
Sung dynasty. Height, .077 m.*

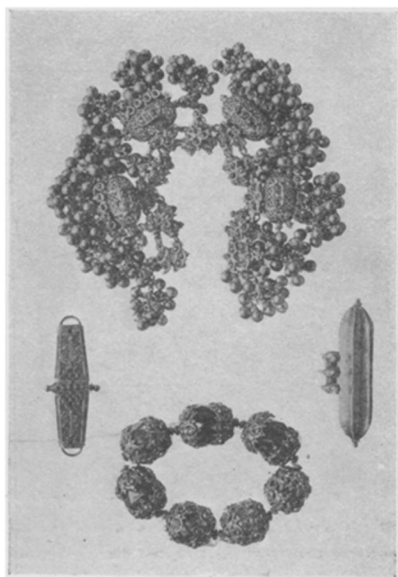
#### *Western Art*

Included in Dr. Ross's gift are two hundred and twenty-one objects for the Western Art Collection. The largest group comprises one hundred and thirty-six pieces of European and Oriental jewelry



*Silver Jewelry*

*Oriental*

*Gold Jewelry**Indian*

from which a few samples have been selected for publication. The silver ornaments include an Egyptian girdle (page 15) composed of two triangular pieces attached to the clasp by chains, and connected with each other by six longer chains made up of elaborate links. The necklet, in the form of a hoop with open ends, is Indian, and has a conventional design on its widest part, where it is four-sided. The heart-shaped pendant comes from Madras, and has a row of tiny balls around the outer edge which made a silvery tinkle with every movement of the wearer.

The gold jewelry is represented by an Indian anklet composed of oval openwork links set with small rubies and emeralds and having many pendent balls; a string of faceted carnelian beads

with jewelled filigree caps on each side, also Indian; a fluted amulet case from Madras, said to contain verses of the Koran, and a clasp in the delicately wrought gold typical of Ceylon.

The Ross Collection of lusted Persian tiles is one of our most important possessions of Nearer Oriental art. The nine specimens just added to it represent several types of the thirteenth and fourteenth centuries from Rhages and Sultanabad. A unique and very beautiful Rakka bowl has a design of small fishes in black on a rich turquoise blue glaze which in places is brilliantly iridescent, due to burial. Another unusually fine bowl of the pierced ware attributed to Rhages, and which is related to the Chinese "rice-grain" porcelain and the later Persian Gombrun pottery, is of fine cream clay covered with an almost imperceptible velvety glaze. The only decoration, aside from the pierced border, is a line of blue painted on the edge. A number of fragments of polychrome Rhages and lusted pottery, Rhodian and Hispano-Moresque, also deserve mention.

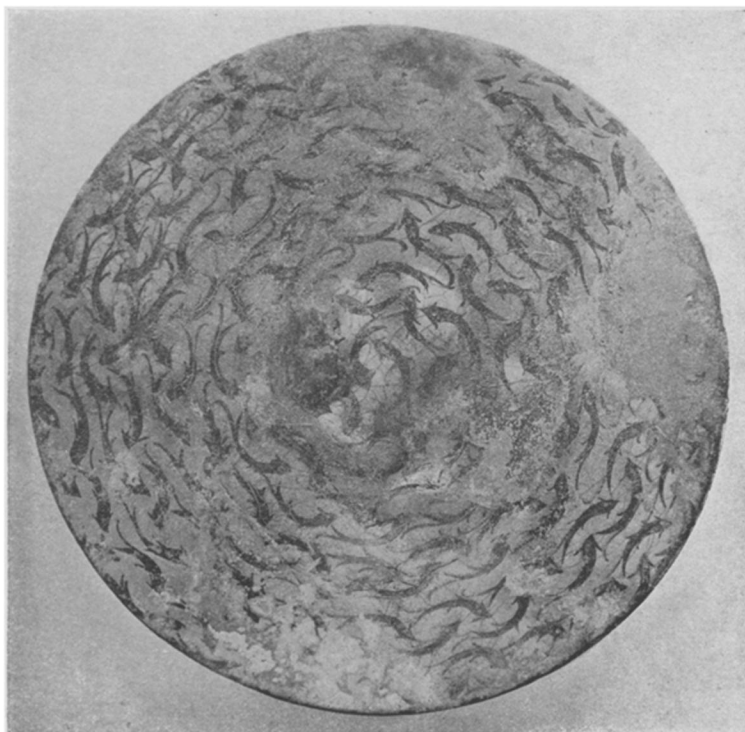
To the fine bindings and manuscripts which Dr. Ross has been gathering for some years, we can now add eight volumes printed at Rome in the second half of the eighteenth century, each bound in red with gold tooling and bearing the arms of Clement XIV. (Ganganelli) on the front.

The leaf illustrated has been cut from a large service book. The initial **A** encloses a miniature showing the three Marys before the open Tomb, with the Angel pointing to the linen cloth lying there. In the foreground are two sleeping soldiers. A dull ochre takes the place of gold for the background, and white outlines and groups of dots give the needed life to the rather subdued tones of red, blue and green.

Objects in silver, pewter, iron, a bronze statuette by Rodin, and a large convex Colonial mirror complete the gift.

*Rhages Lusted Tile**Fragment of Rhages polychrome bowl*





*Rakka Bowl, Design in black on turquoise ground*

*Diam., .23 m.*



*Rhages Bowl, pierced ware*

*Diam., .195 m.*





*Leaf from Service Book*



*Persian Rug, "Polish"*

*Seventeenth century*

### *Textile Collection*

Dr. Ross's generous gift includes seventy-four pieces of weaving and embroidery, many of which have been lent to the Museum for some years. The Verdure tapestry (page 19) was made in Flanders in the sixteenth century. The wonderful decorative quality and feeling for nature shown in the drawing of the cactus-like leaves, the roses and other flowers, and the birds and rabbits, combined with the rich and harmonious coloring, make this tapestry a very fine example of its type. The Turkish velvet which was woven with deep red silk and gold thread, and with a design of undulating stems bearing leaves and buds is unusually beautiful in color and design. Less beautiful pieces of Turkish velvet are more common, but it is seldom that a piece of the quality of this one is found. The Persian rug (above), of the type known as Polish because for many years they were mistakenly believed to have been made in that country, is very exquisite in color. Woven with gold, salmon-pink, deep pinkish-red, light yellow-greens and yellow silks, it suggests the fresh and delicate charm of spring flowers. The Chinese rug of the eighteenth century (page 20) hangs on the landing of the stairs in the Chinese and Japanese wing. The main field is of soft yellow; the design, of circular medallions of flowers and separate sprays of flowers and butterflies, is of the blues, yellows and whites so characteristic of the



*Turkish Velvet*

*Verdure Tapestry**Flemish, Sixteenth century*

Chinese rugs of that period. Included in the gift are two smaller Chinese rugs of the same date; one, with a salmon-pink ground and a central disk composed of two cranes surrounded by a wreath and sprays of flowers, hangs on the same stairway. Still a third Chinese rug with a design of lions and flowers can be seen in the Textile Study. Of the four pieces of a Persian Ispahan rug hanging on the wall of the Nearer Orient Room, two were given some years ago by Dr. Ross and the other two are a part of this gift. As they hang in a line they give an idea of the complete rug, which, still beautiful in its old age, must have been most wonderful in its prime. Besides these textiles just described there are pieces of Oriental and European silks, embroideries and velvets, a cashmere shawl, two Persian Khilims, and three pieces of Coptic tapestry weaving.

#### *Department of Paintings*

Dr. Ross's gift includes seven oil paintings, among which the more important are the following:

Tiberio Tinelli: Portrait of a Man.

Richard Wilson: Landscape.

George Romney: Duke of Cumberland.

Pietro Longhi: Two portraits.

Van der Helst: The Burgomaster's Wife.

It includes also a drawing of an allegorical subject by Giovanni Battista Tiepolo, a drawing by Lorenzo di Credi (published in the Bulletin for August, 1911, No. 52), three drawings by Leon Bakst for "Le Grand Prêtre," "Un Mendiant," and "Radja," in the "Dieu Bleu," and ten water-colors by Dodge Macknight: "Freshly Fallen Snow," "Below Zero," "Turning to Rain," and three other snow scenes, one Mexican landscape called "Along the Road," and three other landscapes,

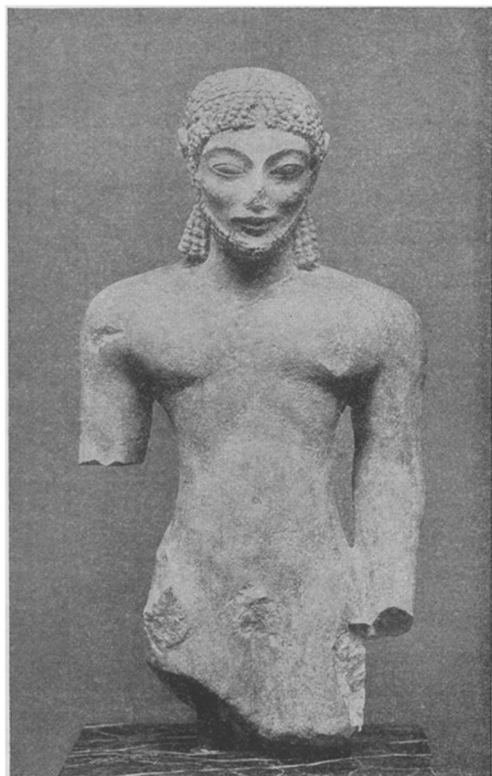
*Chinese Rug**Eighteenth century*

of which one represents a sand-dune, with a glimpse of sea in the distance.

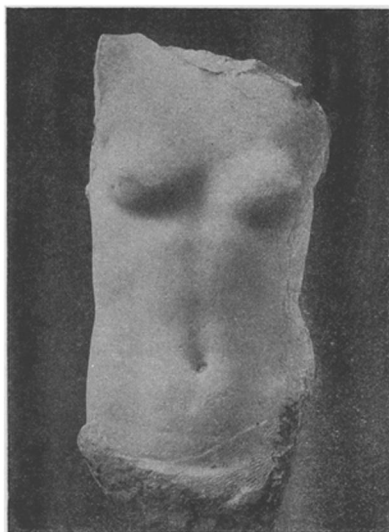
The Museum previously owned three examples of the work of Mr. Macknight, but even now it has none of his pictures of the Grand Cañon.

#### *Classical Department*

The limestone statue of a man of the sixth century, B. C., formerly lent by Dr. Ross, is included in the present gift. In common with other examples of this type, the left leg was probably advanced, and the right hand may have held some attribute. The treatment of the mouth and cheeks gives the face an air of individuality almost suggesting portraiture.

*Archaic Greek Statue*

Gift of Denman W. Ross

*Torso of a Maiden* *Hellenistic period*

Gift of J. Templeman Coolidge

#### **Gift of J. Templeman Coolidge**

AT the same meeting of the Committee on the Museum Mr. Coolidge announced the gift of objects which he had previously lent to the Museum, and it was

*Voted:* That the Museum express to Mr. Coolidge its very great appreciation of his generosity and of the importance of this gift.